



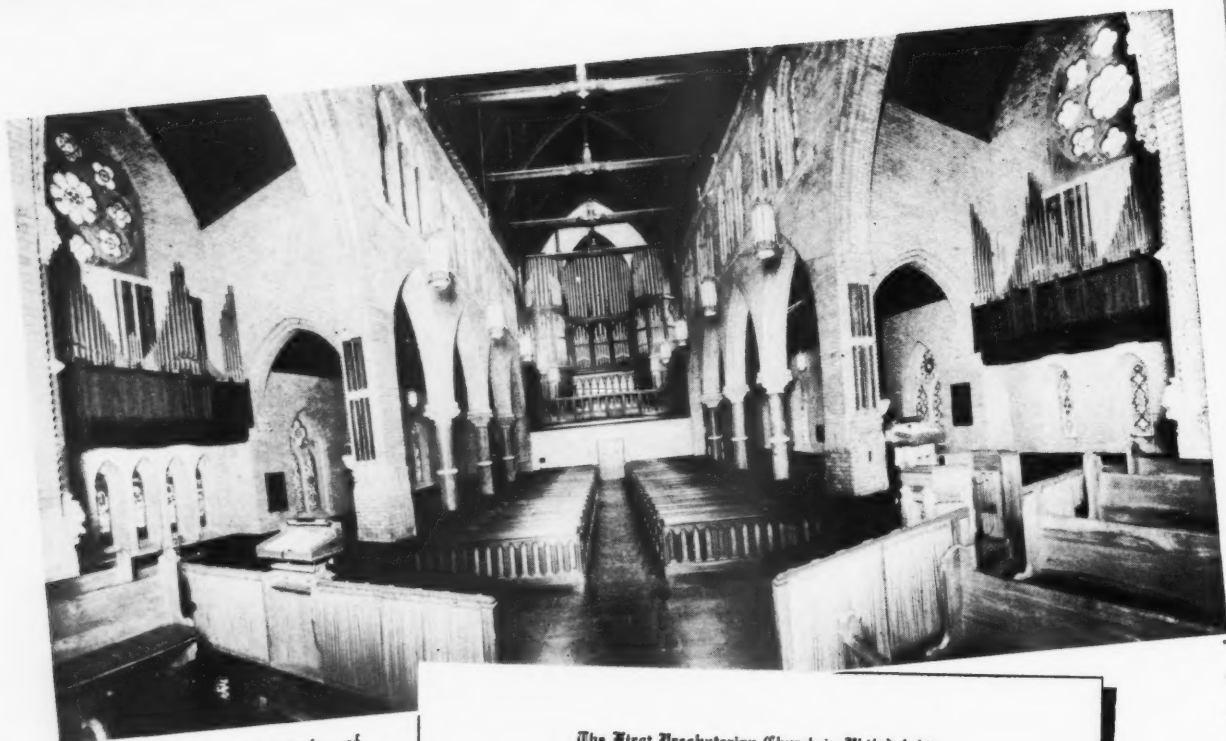
G. Donald Harrison
1889 — 1956



THE AMERICAN ORGANIST

JULY 1956

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Panoramic view of interior of
The First Presbyterian Church.

The First Presbyterian Church in Philadelphia

201 SOUTH TWENTY-FIRST STREET
PHILADELPHIA 3, PA.

May 28, 1956

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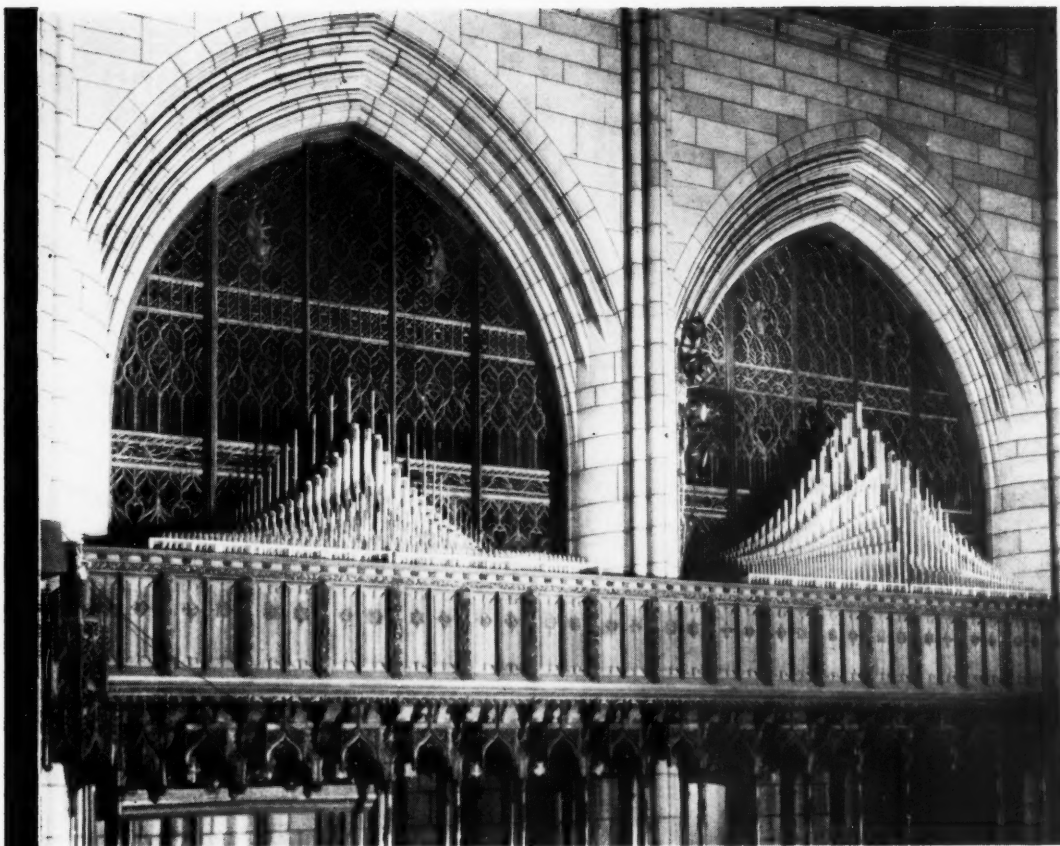
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Alexander McCurdy
Organist and Choirmaster

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THE AMERICAN ORGANIST

RAY BERRY

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Editor

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HUGH PORTER

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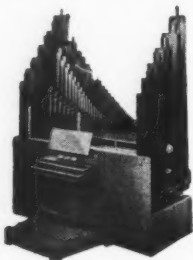
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unmatched construction

MANUAL NO. 1

16 ft. Quintaton
8 ft. Quintadena
Rohrflöte
4 ft. Quintadena
Rohrflöte
2 2/3 ft. Nazat
2 ft. Quintflöte
11 rnk. Mixture (19-22)

MANUAL NO. 2

8 ft. Quintaton
Rohrflöte
4 ft. Quintadena
Rohrgedeckt
2 ft. Waldflöte
1 1/3 ft. Larigot
11 rnk. Scharf (26-29)

PEDAL

16 ft. Quintaton
8 ft. Quintadena
Rohrflöte
4 ft. Quintadena
2 ft. Blockflöte
11 rnk. Mixture (12-15)

ANALYSIS

16 ft. Quintaton 97 pipes
8 ft. Rohrflöte 85 pipes
11 rnk. Mixture 146 pipes



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SPECIFICATIONS

Pedal Organ:

- | | |
|--------------|--------|
| 1. Resultant | 32' |
| 2. Bourdon | 16' |
| 3. Principal | 8' |
| 4. Flute | 8' |
| 5. Quint | 5-1/3' |
| 6. Octave | 4' |
| 7. Flute | 4' |

Great Organ:

- | | |
|----------------------|--------|
| 24. Lieblich Gedeckt | 16' |
| 25. Open Diapason | 8' |
| 26. Flute | 8' |
| 27. Clarinet | 8' |
| 28. Octave | 4' |
| 29. Flute | 4' |
| 30. Nazard | 2-2/3' |
| 31. Super Octave | 2' |
| 32. Piccolo | 2' |
| 33. Marimba* | |
| 34. Harp Celeste* | |
| 35. Glockenspiel* | |
| 36. Carillon* | |
| 37. Sustain* | |
| 38. Blank | |

Swell Organ:

- | | |
|---------------------|--------|
| 8. Double Diapason | 16' |
| 9. Lieblich Gedeckt | 16' |
| 10. Diapason | 8' |
| 11. Flute | 8' |
| 12. Trumpet | 8' |
| 13. Solo Gamba | 8' |
| 14. French Horn | 8' |
| 15. Octave | 4' |
| 16. Flute | 4' |
| 17. Nazard | 2-2/3' |
| 18. Piccolo | 2' |
| 19. Tierce | 1-3/5' |
| 20. Larigot | 1-1/3' |
| 21. Fife | 1' |
| 22. Tremolo | |
| 23. Blank | |

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EDITORIALLY YOURS

Sometimes I Wonder

The Editor goes Nostalgic (?)

HAVE YOU, TOO, wondered as you wandered mentally through your goings on, responsibilities and obstacles, as a church musician? Have you occasionally discovered yourself pondering the whys of your plight? Do your arms and legs (to say nothing of your posterior) and back ache from practicing long hours in order to turn out music acceptable to and worthy of a Higher Being? Do you get twinges of loathing mixed with pity and frustration and malice? If so, it is likely you may have inadvertently got yourself all fouled up with the happiness, sweet and light concerned with being the director of music at St. Swithins-by-the-Milkpond.

Make no mistake, brethren and sistren, this is truly a highly rewarding undertaking. These rewards include sniffles, burps, broken hearts, misunderstood wives and husbands, relay ciphers, lost-strayed-or-stolen choristers and music. They are all yours—without asking.

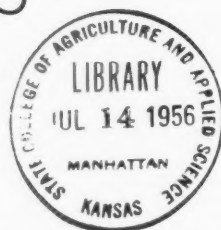
Take last Wednesday (or is yours Thursday or Friday) evening's rehearsal—scheduled to start promptly at 7:30 (once a miracle happened: a rehearsal started on time, with everybody there, too). When you awoke the morning in question there was a drip (nothing personal intended) in the kitchen sink faucet that the little woman just had to have fixed right now and very definitely ere you took off for eight straight, beautiful hours of uninterrupted teaching.

Quite a bit later in the day, and with both of the above delights behind you, you discover you could, by dint of breaking a few speed laws and scaring the daylight out of numerous pedestrians, wangle yourself fifteen precious minutes in the choir room checking everything in sight for the evening's workout.

A startled glance at the rehearsal room upon entering (lucky you to have a choir room in the first place) forces upon your dazed brain that this was the day the Cub Scouts were in earlier occupancy for a lively session of cutting, trimming, pasting, glueing, nailing, stomping, gouging and otherwise creating hideously charming little masterpieces for next week's Scout Jamboree. It is painfully obvious they were highly successful.

After having spent 10 of your 15 minutes picking up and cleaning up after the little dears, you find that the neat piles of music on top the piano—arranged so carefully by you last Sunday—are dumped in a mishmash under your desk. Oh well—it will be far more fun for your choristers just to duck down and grab a hunk and each go his merry vocal way (which a few of the little old chorister harpies of both sexes apparently do anyway, to judge from occasional results).

By the time you have everything in order it is far too late to dash home for supper so you gallop across the street to the greasy spoon for a fast hot dog and a malted—forgetting completely that the last time this happened the aftermath was hiccups the first half hour of the rehearsal, and heartburn the rest of the time, plus a thorough going-over when you got home because you forgot to call and let the better seven-eighths know you couldn't make it for supper.



At precisely quarter to eight you find you have seven sopranos, one alto, no tenors, and three basses—all pantingly eager to do anything but rehearse. After all, rehearsing does interfere like mad with the latest gossip and stuff like that thar. Right at this point word reaches you that two altos have suddenly developed chillblains and stayed home—your lead tenor is singing for an Elks banquet and stag (his wife called to let you know he forgot to call to let you know)—and you suddenly notice that middle C on the piano doesn't work. A cursory investigation inside the monster discloses that a wad of sticky paper is glued firmly to the hammer (those dear, sweet Cubs) so you give it a yank and off comes half the felt, but so what?

By nine o'clock the choir has developed an advanced case of psychosomatic dyspepsia (and you are so tense and over-wrought to say nothing of hot-dog-nauseated) you suddenly dismiss the crew with a cheery little pep talk about how well things went that you just know Sunday's service music will inspire the customers to all the finer things in life.

Just as the last chorister departs you suddenly recall that in a rash moment of misguided zeal you last Sunday told the church secretary your prelude the following Sunday would be that piece you bought three years ago last Tuesday but just never got around to learning. A little less than a week ago, having become insanely stalwart and determined and full of belated New Year's resolutions you vowed to yourself you would play that piece, come what may. So, after an hour's hard-driven workout at the organ in a polar degree church, you find you have so thoroughly messed up the thing you are reduced to a snivelling pulp loudly relegating the composer and his brainchild to eternal perdition, with yourself as duenna.

About 11 or so you drag yourself into the house, bleary-eyed, sound-saturated, and slightly in need of a stomach pump, ready to collapse into the arms of Morpheus. After getting a blow-by-blow hour-long description of Junior's misdeeds of the day, however, morphine rather than Morpheus would probably be the more logical choice.

Thus endeth the rehearsal lesson.

Leave us leap to the following Sunday morning. You purposely arrive in church all full of vim, vigor and good intentions, knowing that at so early an hour but no one other than possibly the sexton could possibly be around. Object?—a bit of practice in the sweet silence. Oh no, the primary department of the Sunday School, with a couple of thoroughly harried teachers, has taken over the complete area to rehearse darling little monologues and such-like for Children's Day, three weeks hence.

So, after having rather noisily opened the console and turned on the motor switch, an ascending sirenish scream informs you you have a cipher on the Great Trumpet—high C. You romp into the organ's innards, yank out the offending member, plod back through the choirloft knocking over a couple of chairs in the process, creating just enough noise that children and teachers (the latter with baleful glances in your direction) depart for the education building, leaving you exactly four minutes and twelve seconds to go through That Prelude, before the pre-service warmup (for which only those choirsters who were absent Wednesday

evening have made an appearance). But never mind, by some streak of fortune the carry-over will save the day for the old faithfuls, you tell yourself hopefully.

The service, as remarkably as usual, goes off simply beautifully—with no other mishaps than your announcement on the organ of the wrong tune for the processional hymn—that measure-too-soon entrance of the tenors in the anthem (special vote of thanks to the Elks)—the slight commotion, and giggles, when alto Minnie Zilch caught her high heel in that torn bit of carpeting (which no self-respecting choirloft should have in the first place) landing in a slightly ear-splitting heap—and, again, the ushers coming forward with the taxes about two and three quarters seconds before you reached the climax of the middle voluntary. This, of course, presented no problem at all to you—you merely stopped dead, allowed a moment of pregnant silence—then blasted out on full organ with a loud, strident chord in G to signal the inevitable Doxology.

Yes, the life of a music director is one of sweetness, uncluttered schedules, smooth flowing services, and utter madness. Scientific research on the subject has proved all this is guaranteed to offer practically no pay, gray hair, fallen arches, ulcers, thick glasses, organ- and anthem-itis, and a permanent allergy to singers.

But you simply love it, don't you?

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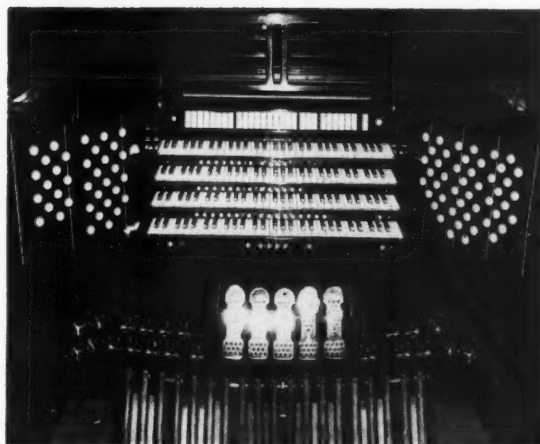
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Ray Berry, Editor

READ

in the August issue
a complete coverage
by the TAO staff
of the



*Sixtieth Anniversary
National Convention*

American Guild of Organists



Radio House, Copenhagen, Denmark

Organ by Marcussen & Son, Aabenraa, Denmark

Note the wooden cases in the center
and the use of Trompettes-en-Chamade.

Photo by Jonals furnished by Th. Kuhn & Co.
From Blanton: The Organ in Church Design

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JULY

THE AMERICAN ORGANIST, July 1956

Some Farnam Registrations

H. WILLIAM HAWKE

FOR THE LAST TEN years of his life, Lynnwood Farnam played at the Church of the Holy Communion, Sixth Avenue and Twentieth Street, in New York City. There he gave many memorable series of recitals—there he taught many pupils—there he practiced assiduously.

It was my good fortune to be one of his pupils, and also of attending every one of the recitals given from the fall of 1926 to the summer of 1929. These included the complete works of Bach (played twice, and some of the programs three times); the complete works of Brahms and Franck (the series in the fall of 1926 when the crowds began to attend); several Historical Series; and many more miscellaneous programs, introducing new compositions and presenting the best in organ literature.

During the time of studying, another pupil and I took notes for each other of the pieces played at lessons, so the ensuing facts are compiled, not from memory alone, but from written notes.

The organ at the Church of the Holy Communion was built by Ernest M. Skinner in 1911, and is, to say the least, a peculiar instrument. Originally, it was a Hilborne Roosevelt, built in 1873, to the following specifications, an original copy of which I have in my possession.

THE SCHEME

Manuals: CC to A-3, 58 notes

Pedals: CCC to D, 27 notes

PEDAL:

- 16 Diapason
- Bourdon
- Contre-Bass
- 8 Violoncello
- 4 Principal

GREAT:

- 16 Diapason
- 8 Diapason
- Rohr-flute
- Gamba
- Dulciana
- 4 Principal
- Harmonic Flute
- 3 Twelfth
- 2 Fifteenth
- IV Mixture
- 8 Trumpet
- 4 Clarion

SWELL:

- 8 Diapason
- Keraulophon
- St. Diapason
- Harmonica
- 4 Principal
- 2 Flageolette



H. William Hawke

The author, one of this hemisphere's most respected authorities on church music, writes significantly about one of the organ world's truly greats of all time. Mr. Hawke now resides in Ganonoque, Ontario, Canada, where his time-filled schedule includes training three choirs numbering more than 100 voices. TAO considers it a privilege to publish this information from so reliable a source.

- 8 Trumpet
- Oboe

ELECTRO-MELODY:

- Diapason
- Flute
- Gamba
- Fifteenth
- Trumpet

Couplers:

- Pedal to Great
- Pedal to Swell
- Great to Swell
- Great Octaves on itself

Combination Pedals:

- Full Organ
- Full Great
- Mezzo Great
- Full Swell
- Mezzo Swell

The Pneumatic Lever is applied to Great, Swell and Couplers. The Twelfth, Fifteenth, Mixture, Trumpet and Clarion of the Great stand in the Swell Box.

It has been the object of the builder to

endeavor to combine in this instrument, the best points in the English, French, and German Schools of Organ Building. The "Sound Boards" and "Combination Pedals" are constructed on Walker's principles.

The "Gambas" and "Flute" Stops are also of the German School.

The "Regulator" for supplying a steady pressure of wind; and the more extensive use of metal in the construction of the "Action" are of French origin; as are also the "Reed Stops."

The "Diapasons" are of the English school.

Among the novelties introduced, the most curious is the "Electro-Melody" Organ—an invention of the builder—which is especially useful in leading congregational singing, as the Melody of the Upper Note is heard above the rest of the harmony. Most novel Crescendo and Diminuendo effects are produced by the use of the "Balanced Swell Pedal."

Especial attention is called to the "Pneumatic Action" of this organ, which renders the touch, even with all the "Couplers" drawn, as light as that of a Piano, though some of the pipes are forty feet from the keys.

The builder has endeavored to give to each stop a decided character of tone. Pure Tin is used in the "Reeds" and "Gambas."

The entire interior is finished in varnish, which not only adds to its appearance, but serves to protect it to a great extent from the action of the weather. The Case and Decorations were designed by Mr. Robert H. Robertson, No. 56 Wall Street.

(Note. The Electro-Melody Organ, when on, played the top note of the Choir on the five stops, more or less, of this division. I have many specifications of Roosevelt organs, but this, and the Roosevelt in the Church of the Holy Trinity, 42nd and Madison Avenue, in New York, are the only instances where such a division was incorporated. I have a recollection of being told that the 1873 organ was Roosevelt's Opus 1, but am not positive about this.)

I do not know whether there were any alterations in this instrument between 1873 and 1911, possibly there were, but I did not see any reference to any changes during the time I was associated with the Church of the Holy Communion.

About the time E. M. Skinner was building this organ, he was also busy with the organ at the Cathedral of St. John the Divine, but the instruments had little in common, due, to a great extent, to the differences in acoustics. Holy Communion Church seats about 400, is a bit dry, but not disagreeably so for organ voicing, and Farnam's first acquaintance with the organ, during the time that David McK. Williams was organist, elicited his comment of the admirable qualities of the instrument, and how it spoke out so well in the church. The Skinner organ was placed in a chamber on the Gospel side of the chancel, and the whole front was a grill, with adequate openings, so that the instrument was practically in the open.

THE 1911 SKINNER ORGAN

PEDAL:

- 32 Bourdon
- 16 Diapason
- First Bourdon
- Second Bourdon (Swell)
- 8 Octave (Diapason)
- Gedackt (1st Bourdon)
- Cello (Choir Gamba)
- 4 Bourdon
- 16 Ophicleide (Solo)
- 8 Tuba (Solo)
- 4 Clarion (Solo)

(The 32' Bourdon was not complete, but consisted of a few pipes placed against the wall of the north transept).

GREAT:

- 16 Bourdon
- 8 First Diapason
- Second Diapason
- Soft Flute
- Erzähler
- 4 Octave
- Flute
- 8 Philomela (Pedal Diapason)
- Tuba (Solo)

(A brilliant Fifteenth was added on a special chest about 1928; this, I think, was a gift of W. H. Barnes).

SWELL:

- 16 Bourdon
- 8 Gedackt
- Spitzflute
- Gamba
- Salicional
- Celeste
- 4 Flute
- 2 Piccolo (changed to 1 3/5 Tierce from middle C up)
- III Mixture
- 16 Horn
- 8 Cornopean
- Oboe
- Vox Humana
- Tremulant

(The Gamba on the Swell replaced a Diapason).

CHOIR:

- 16 Contra Gamba
- 8 Concert Flute
- Unda Maris
- Quintadena
- 4 Flute
- 2 Piccolo (changed to 1 1/3 Larigot from middle C up)
- 8 Clarinet
- 4 Harp
- Tremulant

SOLO:

- 8 Philomela (Ped. Diapason)
- 16 Tuba
- 8 Tuba
- 4 Tuba

PISTONS:

Pedal-4

Great-4

Swell-5

Choir-4

Solo-4

(No general combons)

COUPLERS:

FLOR PEETERS

Celebrated Belgian Organ Virtuoso and Composer

Organist, Metropolitan Cathedral of Belgium, Malines

Director and Professor of Organ at the

Royal Flemish Conservatory, Antwerp

Fifth American Tour October - November '56



- | | |
|----------------------|---|
| BOSTON | Mr. Peeters is one of the finest exponents of the art of organ playing in the world. |
| CHICAGO | Flor Peeters plays to admiring audience at Chicago recital. |
| WASHINGTON | Style and grandeur given Bach by Flor Peeters. |
| PITTSBURGH | Belgian master here in majestic recital. |
| BUFFALO | Flor Peeters displays tonal brilliance and top technique, created an impression of authority, dexterity and artistry. |
| PHILADELPHIA | A master of the technique and resources of the instrument, a sterling sense of style. |
| DETROIT | Belgian Organist shines as composer, player. The organ produced a quality of brilliance one seldom experiences. |
| AUSTIN | Organist exhibits astounding talent. Flor Peeters' concert will surely be one of the high points in Fine Arts Festival history. |
| DENVER | Flor Peeters played with a deep feeling for the beauty and spirit found in the music. He was the complete master of the organ at all times. |
| SAN FRANCISCO | Clear phrasing, refinement and high musical taste are keynotes of his playing. |
| WINNIPEG | Serene playing to grandiose. Belgian organist is master of interpretation. |
| MONTREAL | His playing was admirable. |
| PROVIDENCE | Flor Peeters' playing last night lived up to the recollection I had of its brilliance and musicianship. |
| ROCHESTER | FLEMISH ORGANIST SUPERB. Peeters' dexterity and expression were brilliant. |

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ORGAN DIVISION—Lilian Murtagh, Director
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Ped.: G. S-8-4. C-8-4. L-8-4.
 Gt.: S-16-8-4. C-16-8-4. L.
 Sw.: S-16-4.
 Ch.: S. C-16-4. L.

To understand Farnam's registrations, as they will be set out later, it is also necessary to know what piston settings he used. The regular piston settings were as follows, but it will be found as we go on that these "sets" were frequently changed, especially the "3s" on each manual, which Farnam used mostly for special effects.

PEDAL 1: Second Bourdon, Gamba 16
 2: Second Bourdon, Gamba 16, Cello 8 and First Bourdon 16
 3: add Diapason 8 and Gedackt 8 to Piston 2
 4: Full

GREAT 1: Erzähler, Flute 8
 2: Erzähler, Flute 8 and Flute 4
 3: same as 2, with 2nd Diapason 8
 4: same as 3, with 1st Diapason 8

SWELL 1: Salicional, Celeste and Gedackt 8
 2: Salicional, Celeste, Gedackt and Spitzflute 8, Flute 4
 3: same as 2, with Gamba 8
 4: Salicional, three Flutes, Gamba and Oboe 8
 5: Full with Reed 16

CHOIR 1: Harp
 2: Unda Maris
 3: Flutes 8 and 4
 4: Clarinet and Flutes

REGISTER CRESCENDO:

Pedal: Piston 3 and Ophicleide (no Octave)

Great: Piston 3 and Tuba

Swell: Piston 5 (No 16' tone)

Choir: Piston 3

Solo: Tuba and Clarion

All Unison Couplers Only

SFORZANDO: Full Organ, without Great Philomela 8, Swell Tierce, Choir Larigot, Solo Philomela, and Ophicleide 16 (No sub couplers).

Farnam was particularly adept at using the Swell Pedals, and their main use was to balance tone between the manuals, although subtle expressive use was of great assistance to him in molding phrases. The Crescendo Pedal was set so that the Couplers came on first, and Farnam used this in the manner of a combon at times.

It will be necessary in following the registrational principles, and other lesson points in the ensuing pieces to number the measures, as all Farnam pupils were required to do. A, B, C and D after the measure number signifies the particular count: 1, 2, 3, 4.

The Toccata and Fugue in D minor of Johann Sebastian Bach is without doubt his most popular piece, even if not the greatest. Almost every one with any pretension of being an organist has played this piece. It is a dramatic work, needs many registrational changes according to present-day customs, and Farnam's comments as to touches, detachments, etc. are for the writer's guidance.

TOCCATA: Solo: 8 and 4 Tuba
 Swell: Full with Tierce
 Great: 4
 Choir: to Clarinet
 Pedal: 3 and Tuba
 All unisons and Supers

Measure 1: first half on Great, second half on Swell, A's too long, C's not too much detached.
 2: Crescendo on, off Tierce, add Tuba 16
 4: Great 4 (watch out that the pairs do not sound like triplets)
 5: last note on Swell
 7: last note on Great 3
 10: SFZ for big chord

12: before Allegro, off SFZ and Tuba 16 and 4, left hand on Solo, right hand on Great

15: play on Swell, on Great for chords with pedals

Keep going ahead, not fast

Pedal 3, Great 4 with Octave

18: SFZ for first chord only

19: evenly on chords—end bass short so as not to catch next measure

20: ritard

22: watch accents in passage

27: go to Great two notes before chords. At the chords, SFZ

FUGUE: Solo: 8 and 4 Tuba

Swell: 4 and Cornopean

Great: 4 and Octave

Choir: 3

Pedal: Full except Tuba 16 and 4

All unisons and supers

Play on Great

Measure 42: Solo for left hand at third and fourth beats

43: left hand on Great

44: left hand on Solo

45: left hand on Great

46: left hand on Solo

52: hold soprano G, watch phrasing of hands

57: last beat, left hand on Great 3, right hand on Swell

62: Manual changes in big sets

62b: Swell, last note of phrase before on Great

63: Great 2, boxes closed

63c: Choir with Larigot, Swell coupled—same for 64 and 65

66c: Great 4, alternating with Swell

70: right hand add Octave to Great

72: Watch note for left hand

74: same treatment as above

85: play on Great

90: watch detaching of left hand and pedal

93: Pedal 3

98: Great 3

101: watch alto

103: Great 2

105: end on A, Great 4 for pedal entry, partially close Swell box

105c: play on Swell

109: need not open swells

111: more break, for pedal solo add Great octave

115: off Great to Pedal—echo effect on Solo

120: end echo on Solo

125: add Swell 5 before SFZ or else have both boxes closed until chord at 127

127: SFZ

130: scintillating—without First Diapason

133: alternate Adagio and Vivace

141: don't close both boxes, just one—third chord from end, no A

LITTLE PRELUDE AND FUGUE IN E MINOR—Bach (Widor-Schweitzer, page 80)

PRELUDE: Swell: Full

Great: 4 and Octave

Pedal: 3 and Flute 4

Unisons and Supers

Measure 1: Play on Great, box nearly closed—broad, slow sweep

6: open swell shades

11: close swell shades

15-17: swell shades open

18b: doubles added on Swell

22b: SFZ

23b: off SFZ

24b: SFZ
25b: off SFZ
26b: SFZ

30: watch bottom note in playing tenths—hold it a little longer for proper speech.

FUGUE: Swell: 4

Great: 4

Unisons and Supers

Measure 1: Play on Great

15: go to Swell after first note

17: add Great Octave with left hand

19: left hand to Great at first beat, right hand at second

27: add Cornopean after third beat

33: add SFZ for the Pedal entry

TRIO SONATA I—Bach (third Movement—Allegro)

Swell: 3 flutes coupled to Pedal

Great: Flute 8 for right hand

Choir: Clarinet and Flutes 8 and 4 for left hand

Great: Flute 4 (play octave lower) for left hand

Choir: Flutes 8 and 4 for right hand

(Do the second half of the movement in the same way)

Alternative:

Swell: Oboe, Spitzflute and Flute 4

Great: Flute 8 (Erzähler)

Choir: Clarinet and 8 and 4 Flutes

Pedal: Cello with Great to Pedal

(Make the contrasts with the boxes. Phrase eighths of the themes in pairs)

TRIO SONATA IV—Bach (Un poco allegro)

Legato principles which are fine for slow movements do

not apply here. This is a rather skittish dance movement.

Swell: 3 Flutes to the Pedal

Great: Flute 4, right hand, octave lower

Choir: Clarinet, Flutes 8 and 4 for left hand

Measure 1: start on Great with Choir box open

17-20: close Choir and open Swell

28: new section, balance the tone

35: Choir open

43: Swell and Choir closed

59: Choir open

66: Choir closed, and ritard

75: balance tone

79: Swell open

(Concluded in September)

ORGAN PIPES FOR CHEMICALS

The (London) Festival Hall organ was planned with a pretty wide range of possibilities, but one use that its designers probably never thought of occurred a little while ago. The organ was used to play the recorded background for four special industrial films made for a firm of manufacturing chemists. George Barrons, a young Scottish composer and church organist, was asked to write the music for the films, and was convinced that the Festival Hall organ could suggest the bubbling liquids in a manufacturing scene, or the speed and activity of the packing floor. It took some persuading on his part to get the film company to agree, but eventually a production team moved into the Festival Hall and, for the first time, organ music alone was used for a film of this kind.

Music & Musicians—October 1955



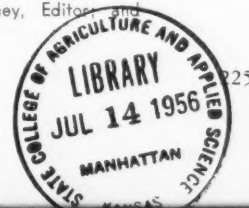
Music Gets a New Home

The firm of J. Fischer & Bro., now going into its ninety-third year of activity in the music publishing business, was scheduled to move out of New York about April 1, to re-locate in New Jersey. The new building of modern Colonial design is on a three acre tract in Glen Rock, N. J., houses all of the activities of the firm, and will allow for considerable expansion. A comfortable meeting room, suitable for local music or civic groups, and several studios are incorporated in the building.

J. Fischer & Bro. was founded in 1864 by Joseph Fischer in Dayton, Ohio. The business was moved to New York in 1875, where Joseph Fischer, in addition to his professional work as a music director, found greater possibilities for the development of the music publishing industry. While the firm specializes in religious and educational music, the list of publications today covers every known type and form of music.

Executive officers of the firm are: Joseph A. Fischer, President; Eugene H. Fischer, Vice President; Robert J. Fischer, Treasurer and General Manager; Carl G. Fischer, Secretary; Dr. Howard D. McKinney, Editor, and Michael Celli, General Sales Manager.

JULY 1956



Preparing the Pianist for Organ Study

Charles Van Bronkhorst

The author, who reviews recordings for TAO, gave this talk on January 9 to the Butte County Branch of the Music Teachers Association.

IT SEEMS TO BE generally agreed that the organ is currently enjoying a renaissance, with interest and activity in this field of music at an all-time high—and still expanding!

A few facts and figures from the recent survey made by Choral and Organ Guide and published in its December 1955 issue serve to illustrate the situation as it now exists in this country. "During 1954 over \$15,000,000 was spent for new organs, while \$30,000,000 was spent by the American public for electronic instruments . . . there were about 800 new organs produced in the U. S. A. in 1954, averaging a cost of \$18,000 each. In 1954 electronic instrument makers produced about 1,250 instruments per month, or a total of 15,000 for the year. These figures do not include the several hundred custom built electronics produced annually by independents."

Disregarding the thousands of so-called spinet electrotones now residing in American homes (as well as in too many churches, sad to say), a majority of the standard instruments (by this I mean an instrument of at least two 61-note manuals and a 32-note pedalboard), both organs and electrotones, are being installed in old and new churches throughout the land. Needless to say, these churches must have someone to play the instrument if it is to be of any real value in the church's worship program.

Some of the larger and more wealthy churches employ specially trained musicians from the many fine colleges and conservatories to assume the full-time responsibilities of organist-director. Salaried personnel is the ideal setup, but unfortunately it is feasible only for a very small minority of the countless churches in the United States requiring the services of an organist.

A majority of the church organists today are either part-time professional, semi-professional or volunteer in nature, with the latter two probably most prevalent. In a good many cases the "organist" has had no formal organ training whatsoever, having accepted the post only temporarily—at the urging of minister or music committee—until an experienced organist could be found at the low salary offered. In all fairness it should be stated that many of these "temporary" organists have developed into exceptional players and have remained to give years and years of faithful and outstanding service to their congregations.

In ten short years of local activity and observation I have noted a decided lack of trained organists throughout this area. This may account for the fact that churches in Chico, for example, have been reluctant to invest in standard instruments. What good is an organ if there's no one available to play it? Of the thirty or so churches in Chico, only two have organs, and nine standard electronic substitutes. The remainder have either no organ or are using one of the spinet type electronics incapable of playing standard literature adequately or properly. There is, then, a definite need for trained organists in this area and, in fact, most

other similar areas throughout this country.

Contrary to some opinions the organ is actually quite different from the piano, although many of its problems and techniques are either the same, very similar, or related. The competent pianist usually finds new challenges, new joys and opportunities when beginning organ study. Many are never satisfied to play the piano after prolonged experience with the organ. On the other hand, many keyboard artists are equally "at home" on organ or piano and remain active in both fields.

One of my main arguments for interesting piano students in organ is this: it offers an outlet for one's music beyond school days. It is an opportunity to serve others while sharing talent, training and experience in something that can bring new personal joy and pleasure as well. Too many pianists spend years of time and small fortunes developing an adequate technique and sound musicianship only to abandon it all in the serious business of marriage and/or career. The organ offers the busy housewife a chance to "keep up her music" while serving her church and perhaps even adding a few dollars to the family income. For the busy husband making his living outside of music, the organ offers a rewarding avocation that makes use of developed talent and previous experience.

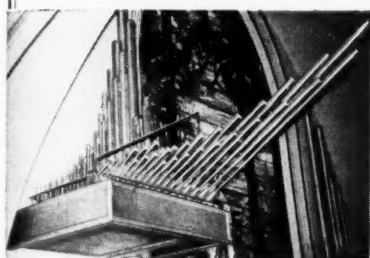
The pianist who wishes to become a GOOD organist should have a thorough knowledge of musical notation, be able to read fairly well at sight, be able to play all his scales and arpeggios evenly and fluently on the piano, and carry his hand in a good position while playing. A general knowledge of piano literature and the ability to play representative works from the various schools is prerequisite. The greater one's proficiency on the piano, the quicker will be his progress at the organ.

The difficulties peculiar to performance on and management of an organ, as distinguished from the piano, may be classified as follows:

1. Playing with the feet, or pedalling.
2. Independence of movement between the hands and feet, separately and in combination.
3. Use of the legato and staccato touches.
4. Management of the stops and various mechanical devices.
5. Method of playing "with expression."

It should be mentioned here that for giving elasticity of action to the fingers and wrists, for forming the position of the hand, and for training the touch, the piano stands unrivalled.

1. Reading
 - a. Key and meter signatures.
 - b. Rhythm.
 - c. Accidentals (failure to carry through the measure or failure to drop after beginning of new measure).
 - d. "Fear" of sharp keys beyond two or three sharps.
2. Technique
 - a. Scales and their fingerings.
 - b. Arpeggios and their fingerings.
3. Practice
 - a. Poor practice habits (don't know how to use practice time properly for maximum results).
 - b. Lack of piano practice. (All organists agree that regular piano practice—and lessons if possible—is absolutely essential to a good organ technique.)
4. Performance
 - a. More opportunities for students to play in public, either in formal recitals or in simple get-togethers with fellow students, and families.
 - b. Increased attention to the problems of accompanying others; opportunities to enjoy this different and important experience.



ANTIPHONAL ORGAN

The new addition to the Kimball pipe organ in Zion Evangelical and Reformed Church, Indianapolis, Ind., constitutes an antiphonal organ which "answers responsively" to the main organ at the other end of the sanctuary.

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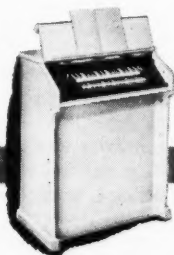
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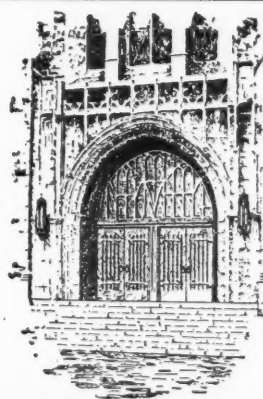
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REVIEWS

NEW RECORDINGS

Charles Van Bronkhorst, M. A.



E. POWER BIGGS resumes his recording of the complete Bach organ works with the Little Organ Book on three 12" l.p.'s in Columbia album KSL-227, \$17.98. Like the preceding three releases in this series under the title "Bach's Royal Instrument," this set is recorded on the appropriate Aeolian-Skinner in Boston's Symphony Hall.

If you're wondering why this set takes three l.p.'s instead of the usual two (see TAO for March 1954 and April 1955), you'll be happy to learn that each prelude is preceded by the chorale upon which it is based, a feature well worth the extra space and expense. Another significant asset is the inclusion among the 24 pages of album notes (written by Mr. Biggs) of complete musical scores to the 45 chorale preludes. I can think of only one addition to this excellent booklet which would have enhanced its value to the listener: a listing of the specific registrations for each piece.

As far as I'm concerned this is *the* set of Bach's Little Organ Book to own. Without a doubt it's the first recording of this music on an organ that offers the proper combination of color, clarity, warmth, grandeur and fullness for adequate realization of the many moods represented. Give Mr. Biggs such an instrument plus the recording know-how of long playing records' creator, Columbia, and you are bound to achieve the ultimate.

Mr. Biggs is one of the few living organists who can play any music convincingly without resorting to questionable registrations or needless adornments. For example, no tremulant is used in any of this music and yet it is never missed. Tempo and registration is always selected to express the mood and feeling of each piece. Number 9 ("From heaven came the angelic hosts") is delicate and expressive with its 8' and 2' flutes; #10 ("In quiet joy") is delightfully joyful with recurrent rhythm of cymbelstern throughout; #19 ("Lord God, now open wide the gates of heaven") is a personal favorite with its two-part chorale featured on Cromorne (a beautiful stop) against the never ending sixteenth notes on 8' and 2' flutes.

Other highlights for me were the very interesting and different treatment of "O man, thy sin lament" (#24) where Mr. Biggs alternates regularly between a compound flue registration and reed voice for his solo line, a most effective interpretation of this haunting work; the solid organ sound of #25 ("We thank Thee, Lord Jesus Christ"); the joyous and rhythmically striking statement of the chorale preceding prelude #17 ("In Thee is joy"); and the exquisite beauty of "When we are in deepest need" (#42). There are many others, but words are wholly inadequate to describe all the treasures contained within this terrific album.

If you have any students working on this music—and what organ teacher hasn't?—I'd certainly recommend this set to them or require it of them! What an opportunity to study this great music in definitive performances on an ideal instrument.

FRITZ HEITMANN, world famous German organist who passed away in September of 1953, is

featured artist in a program entitled "Organ Music from Sweelinck to Hindemith" released by Telefunken on two l.p.'s, LGX-66037/38, \$9.96. While these recordings were obviously made on a German instrument, pressing and packaging were done in England, with the result that album notes include absolutely no details regarding organ used (or even where it is located!), and nothing about the artist beyond a simple listing of his name. There is a brief general history of the organ and some program notes about each work—apparently "the music's the thing" in England, and perhaps they're right, for it often seems to me that over here we tend to emphasize artists at the expense of music. Mr. Heitmann certainly considers the music in all his playing; no attempts here to use a composer's creation for self-glorification.

Beginning with Sweelinck's "Toccata in Am," this recital offers Byrd's "Fortuna" Variations; Purcell's "Chaconne in F;" "Ach Gott, vom himmel sieh' darin" by the little known Johann Hanff (1630-1706); a "Prelude and Fugue in D" by the contemporary German composer Hans Micheelsen; Bach's great "Prelude and Fugue in Am" plus his war horse "Toccata and Fugue in Dm;" three "Chorale Preludes" by Ernest Pepping, another German contemporary; and, finally, Hindemith's "Sonata 1."

Sweelinck's Toccata is brilliantly executed and reproduced without any hint of harshness even when upperwork is in use. Purcell's Chaconne is a beautiful example of contrast and color with some nice full organ sound in the final variations.

Not even Heitmann can convince me that Pepping's three chorale preludes are significant music. His three settings of the "Passion Chorale," for instance, do nothing but spoil an otherwise lovely melody. The Micheelsen Prelude and Fugue, on the other hand, is at least interesting organ music worthy of attention. This Hindemith Sonata is not my favorite of the three (album notes erroneously say he composed only two), possibly because I'm less familiar with it. This is real organ music—pure and solid—with no attempt at orchestral or "romantic" sounds.

Highlights of these two discs for me was Mr. Heitmann's performance of the two Bach works, especially the A minor—an exciting piece of music played in a fitting manner. The organ used in these recordings is apparently a small "baroque-type" instrument, but the recorded sound is very refined and complimentary to the music. Engineering is outstanding as are record surfaces, but better check for off-center pressings as my copies have this defect which causes annoying distortion in sustained passages.

BOOKS

Harold Heeremans—"Sixteenth Century Counterpoint," 38p, Gray, 1955, no price listed, paper covers. The preface tells the story: "This small book on counterpoint was written because there are plenty of large ones. It contains, however, all the preliminary instruction necessary for an understanding of the techniques of Palestrina. To this purpose the 'species' are employed as the logical progression from the simple to the complex. With the setting of the text the student reaches the stage of composition, examples of which—Palestrina's motets, Sicut servus and Super flumina Babylonis—are included.

"There is no such thing, technically, as a composite 16th century style of vocal polyphony. That of Palestrina was selected for two reasons: 1. his acknowledged eminence; 2. his economy of resources.

"The reader is advised that a little time with paper, pencil, and eraser, especially the eraser, is worth much time with a text book."

I would recommend without hesitation this fine little book to anyone wishing to learn about 16th century counterpoint,

especially to those wishing to supplement their material toward preparation for AGO Associateship or Fellowship examinations. Printing is excellent, the author's scholarly workmanship immediately apparent. I'm sure it is not too expensive.

Reginald Hunt—"75 A.R.C.O. Transposition Texts," 28p, Mills Music 85¢, paper covers. The author, whose music and academic degrees are numerous, offers his examples in hymn tune form on two staves and they are large enough to be easily read. For any working toward Guild examinations this little book should be most helpful, indeed, for higher proficiency in one of the facets of being a truly good organist and musician.

Alec Rowley—"Extemporization," 36p, Mills Music \$2.00, paper covers. Here is an excellent treatise for organists on yet another of the facets requisite for the competent church musician. Mr. Rowley knows what he is about. Careful study and application of the information should be most helpful to organists. The material is angled largely for extemporization as it would be required in a church service. R. B.

MUSIC FOR ORGAN

Garth Edmundson—Toccata on "How brightly shines," A, 8p, Gray \$1.50, a brilliant, showy piece meriting a thorough going over toward a possible use next Christmas or Epiphanytide. Since there's plenty of time, you have ample opportunity to loosen up fingers and feet, the latter for the short pedal cadenza. Again Mr. Edmundson comes through worthily and excitingly.

Franck-Dupre—The Works of Cesar Franck, 4 volumes, each \$4.00. Bornemann-Gray. Marcel Dupre turns to a fellow countryman to edit his works in the same scholarly fashion as he did the works of Bach, and in the same series. Vol. #1 includes "Fantasie in C," "Grand Piece Symphonique," "Prelude, Fugue and Variation," #2, "Pastorale," "Prayer," and "Finale." #3, "Fantasie in A," "Cantabile," and "Piece Heroique." #4, the Three Chorals.

Each volume has a definitive preface to assist understanding and interpretation, and includes the resources of the organ in Ste.-Clotilde where Franck played and for which his music presumably was written. As in all other music of French derivation, the American organist may not transfer literally all registrational directions given. Individual piperanks of French and American organ are seldom alike. Organists should keep in mind that Ste.-Clotilde had but one enclosed division: the Swell. While some may argue M. Dupre's highly informative remarks in the preface, as well as his interpretive indications, and fingerings, in the music, one must recall that Dupre learned the music of Franck as a student of Guilmant, who, in turn, was trained by Franck himself. Continuity could not be more direct, could it?

While it is quite possible you already have this music in your library, I recommend this edition to you when you have some money to spare. All too few American organists play Franck as it was originally intended, and will better themselves greatly by an assiduous contemplation of Mr. Dupre's careful appraisal and delineation.

John Huston—Meditations on "The Seven Last Words of Christ," 23p, me, Gray \$2.00. This composer may be relatively new to some organists, is well worth your while to consider. This set of seven pieces would be excellent for incorporating into a Good Friday 3-hour service. The music has derivational hints of Gregorian, Puccini, Wagner, but there is no imitation, as such. It is all part of the mood building which Mr. Huston does fittingly, indeed.

Krieger-Falcinelli—"Toccata in C" (Extract from some clavier exercises), 8p, me, Bornemann-Gray \$1.25. While excellent music of its type and period, I'm not completely sure this is material for recital use, certainly not for church, it would make fine teaching and study stuff, and usable.

Coming Next Month

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AMERICAN GUILD OF ORGANISTS

Krebs-Falcinelli—Choral (Fantasia sopra) on "Herr Jesu Christ, dich uns wend," G, 4p, me, Bornemann-Gray \$1.00. Chronologically, Krebs follows datewise on the heels of Bach although not necessarily in extension of him, compositionally. Neither this nor the other Krebs are service material primarily. They belong rather on that specialized recital in a conservatory, perhaps. This is not to say they are in any manner inferior, however, for the original writing, and the Falcinelli revisions are of high order.

Krebs-Falcinelli—Choral on "Von Gott will ich nicht lassen," Gm, 4p, me, Bornemann-Gray \$1.00, and the same goes here. The inclusion of fingering will be a great aid to some, maybe an annoyance to others.

Liszt-Griscom—"Liebestraum" (#3), A flat, 16p, m, Gray \$2.00. Now, this is just what we've been waiting for—for the next meeting of the ladies aid, that is. I'm sure this piano-organ arrangement will have the gals swooning all over the place, but I'm that glad I'll never have to play or hear it. The arranging is careful, leaving the frills to the piano where they belong even though for a good share of the time this makes the organ not much more than an instrumental humming accompaniment.

August Maekelberghe—Variations on "Flandria," B flat, 14p, me, Gray \$1.25. I heard the composer play this set of eight variations a few years ago in Detroit. Its folk-tune base makes for harmonic writing which is of good interest even if not the ultimate in originality. There is plenty of variety in content, color, and in the composer's intent to portray the spirit of Flanders.

Moeran-Ramsey—"Air" (from the Serenade for Orchestra), Dm, 4p, e, Gray 75¢. Here is typical English folk-song style music of the type which Percy Whitlock did so well. For those not allergic to playing transcriptions (and why should you be?), this is a quietly delightful little moment of musical pleasantness.

Gardner Read—Meditation on "Jesu, meine freude," Fm, 3p, e, Gray 75¢. Although you may have some difficulty recognizing the chorale on which this introspective piece is based, I think you will like it. The slow, steady progress of the music is lightened with syncopated rhythmic interest in the solo line. We happen to like this offering by an American composer of some note.

Eric H. Thiman—"Varied Harmonizations of Favorite Hymn Tunes," 18p, e, Gray \$1.50. In numerous churches it is customary to sing a stanza or two of a hymn in unison. Here is an excellent opportunity for organists to put additional color into these particular stanzas, unless you prefer your own harmonizations, of course. Mr. Thiman's—of 18 hymns that are really oft-used favorites in most churches—may be slightly romantically flavored yet never saccharine. Probably to save space, the music is on two staves throughout, a device frowned on in some organ circles. However, I see no reason why any organist cannot play these harmonizations in the same manner he employs when using a hymnal. I recommend this set to you. R. B.

G. Donald Harrison

1889 — 1956

A Tribute to a Great Man

WITH the sudden death on June 14, 1956, of George Donald Harrison, the American organ world lost the most important single figure of the 20th century. His myriad accomplishments—the reflections of his genius—caused a significant revolution in both organ building and organ playing. These things are so obviously self-evident to any one who has had active connection with the realm of the organ that a detailed recounting of his achievements would be as needless as it might be inappropriate.

Suffice it to say that since his arrival in this country in 1927, Mr. Harrison, over the ensuing years, made an impression as ineradicable as it was renowned. Organs of his creation are in important buildings from coast to coast and from border to border.

His great abilities were immediately recognized by the company with which he was associated after coming to the United States from England, and it was not long before he was appointed tonal director of the Skinner Organ Company. From this position he rose to the presidency of the Aeolian-Skinner Organ Company, the post he held at the time of his untimely death.

Born in Huddersfield, Yorkshire, England in 1889, he was graduated from Dulwich College, near London. In 1912 he passed law examinations and practiced as a patent attorney in his father's firm. However, his long time interest in the organ grew so great that he turned his activities to this field, with the Willis firm of English organ builders, a connection he still had when he first came to this country.

Funeral services were held in West Hampton, Long Island, near his summer home in Hampton Bays, on Monday, June 18, at two o'clock. A simultaneous service of the reading of the Burial Office of the Episcopal Church was held in St. Thomas Church, New York, by the rector, the Rev. Frederick M. Morris, D.D., for those unable to attend the Long Island service.

The New York Times of June 14, 1956, stated, in part: "George Donald Harrison, president of the Aeolian-Skinner Organ Company, died Thursday at his home at 1019 Third Avenue. . . A leader in the craft of pipe organ design, Mr. Harrison possessed a talent estimated to be shared by fewer than 100 persons in the world. . . He leaves his wife, Helen, and two sons by a previous marriage, Michael and Stephen."

Although organ building in this country is of necessity a far cry from the mode of operation in the days of

Silbermann and Schulze, the great instruments designed by G. Donald Harrison were his personal creations and stand as a tribute to his genius—a genius which, knowing the past, built upon it, and added significantly to it. These organs bearing his mark have made the greatest single impact on the 20th-century renaissance which, still flowering, has already brought the King of Instruments to a higher degree of perfection than it has ever known. The loss of a truly great man cannot be calculated.

Ray Berry, Editor

In the September 1933 issue of this magazine, an article by Mr. William E. Zeuch (In Appreciation of the Work of G. Donald Harrison) quoted Mr. E. M. Skinner as follows: "Mr. Harrison has the most profound knowledge of tonal architecture. . . of any one I have ever met." The author, then vice president of the Skinner Organ Company, stated, in his article: "He was not only a product of British organ factories, but a student of the various American, French and German schools and styles. There had been great builders in all these nations—Silbermann, Schulze, Cavaille-Coll and Willis. All of these builders had been individuals working in their own particular medium. Each excelled in one way or another. Mr. Harrison approaches the problem without bias, free from a one-track mind. Being sensitive to all the excellences of his predecessors, he utilizes all their accumulated techniques into a school of organ building destined to be the culmination of several generations of effort."

Here follow some personal tributes of a few of Mr. Harrison's colleagues and contemporaries.

A clear-shining light has suddenly ceased to flash in the American organ firmament. The career of G. Donald Harrison, now so cruelly cut short, is a living demonstration of the powerful influence that a single dedicated and energizing spirit can bring to bear on a whole generation of his contemporaries.

Even those of us who knew Don Harrison, who studied his ideas of organ design, watching his progress from one brilliant realization to another, are still too near him to evaluate his genius. What we can be gratefully sure of, is that today in America, we possess a goodly number of his superlative instruments, the like of which

did not exist here a generation back—instruments of a design and quality which will well repay inspection by organists and builders from other lands. And we find Donald Harrison in the forefront of those who have produced them.

It is neither the time nor the place to engage in technical or aesthetic analysis of this builder's work. My own prediction is that Donald Harrison's fame will grow greater with the years; that he will be remembered as one who through passionate research and ceaseless experiment not only rediscovered many secrets of the perfection of the 17th and 18th century builders, but whose inventiveness and initiation drove him to a modern synthesis which is very much his own. His passing leaves us with a deep sense of personal and artistic loss.

Seth Bingham

Vice-President, American Guild of Organists

I was deeply shocked to learn of the death of my good friend Donald Harrison. He was a perfectionist and an idealist.

Charles M. Courboin

St. Patrick's Cathedral, New York

With the passing of G. Donald Harrison, not only have organists lost a great genius who ever upheld all that is finest in their field, but the world has lost a distinguished citizen, and society a cultivated gentleman.

Everett Titcomb

Church of St. John the Evangelist, Boston

Mr. Harrison's death is a true challenge to the organists of this country. He led us so far along the path of reviving the organ as a true musical instrument that many of us will have to work hard to be able to take advantage of his heritage of work and leadership.

Ernest White

Church of St. Mary the Virgin, New York

The passing of G. Donald Harrison is a great loss to the musical world. Mr. Harrison occupied a world position of leadership in the building of fine organs.

The installation of the new organ in St. Thomas church has been close to Mr. Harrison's heart during the past year. He had several times expressed the hope that this instrument would serve as a monument to his career. On the day of his death he heard this organ in its almost completed condition and he had expressed his great satisfaction in the results.

The many fine instruments created by G. Donald Harrison will give him a well deserved place in the history of the art of organ building. His many friends will remember him for his loftiness of purpose, a self-discipline that enabled him to achieve miracles, and the sense of humility and dedication with which he approached his art.

William Self

Saint Thomas Church, New York

I regret that on this, my first trip to New York, death has robbed me of the opportunity of meeting Donald Harrison, one of my many trans-Atlantic pen-friends. His name will surely be written in the histories of organ building and design for many years to come, as one who continued the great traditions of the craft which have come to us through the centuries.

Laurence Swinyard, Editor

Musical Opinion and The Organ, London, England

It would be terribly easy to become sentimental in writing about a great character like Donald Harrison with his zest for life and his interest in the whole picture of music. The instruments which he has created will keep him with us for many years to come and I can only feel profoundly thankful to have been able to know him well and enjoy his satisfaction in the great organ at St. John the Divine which he seemed to regard as one of his supreme achievements. Perhaps most of all I appreciated his essentially practical nature. Quite obviously he was a man who dreamed dreams but instead of incessant talk about high flown theories and wearying debate and argument he made great organs and we are the richer for what he has done.

Alec Wyton

Cathedral of St. John the Divine, New York

Donald Harrison's death is a real loss to us all and comes at a time when he was realizing the wonderful results of a lifetime work in bringing about a great advance in American organ building. I was fortunate to have known him since the early thirties and have been privileged to follow his work closely here in Boston during the period of his greatest development. One thing that does stand out in my mind was his very real interest in the music of the organ and not in simply the art of organ building as an end in itself. Another interest was in furthering the efforts of our best recitalists and encouraging them in so very many ways. It is a tragic loss and one which we all feel most deeply.

George Faxon

Trinity Church in the City of Boston

Mr. Harrison's passing, at full flood of his career, serves to bring into sharp relief the magnitude of his contribution to our field in America. Only last year I said to him that it must be a matter of great personal satisfaction to see the general acceptance of the ideas which he espoused, and to observe the revolution—I think it can be called that—which these ideas have brought about in organ-playing in our country.

Organists will be gathering at the close of June for the National Convention of the Guild in New York City, and one has only to contrast the sounds they will be hearing with those they heard in 1934, at the preceding convention, to gain a measure of Mr. Harrison's work and influence. It seems fitting, since it must be this way, that so much of his latest and finest work will be heard by so many of us for the first time. "If you would see his monument, look about you!"

Robert Baker

Dean, New York City Chapter
American Guild of Organists

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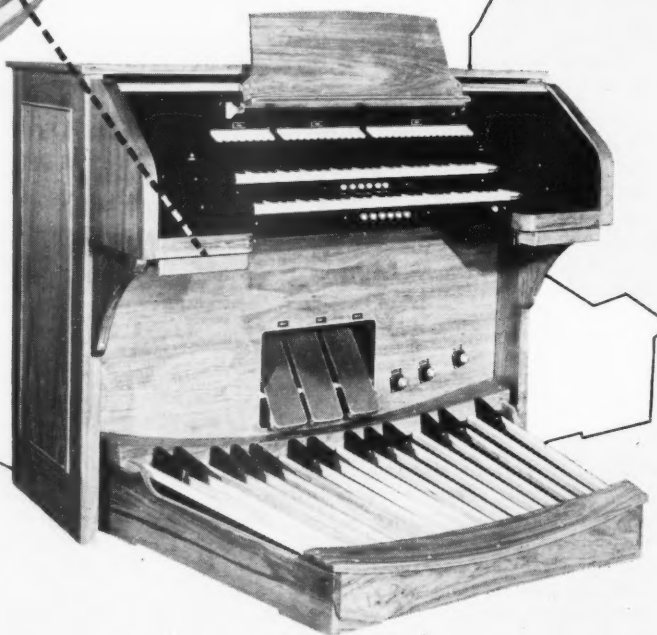
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- Tremolo

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Musings from the British Post

CHARLES E. BILLINGS, JR., M. D.

A POST-CHRISTMAS HOLIDAY gave us the opportunity, long awaited, to visit southwest England. The warmth of the Gulf Stream, despite some intensely cold weather here, does have its effects; it was hard to believe it was January, as one looked out over the fields, green and rich even now, and travelled through woodlands still full of color. We were abruptly brought back to reality when we attempted, with a tiny gas fireplace, to warm a tremendous hotel room, a job about comparable to dissolving an iceberg with a pocket lighter. The British are, indeed, a hardy race.

The destruction of priceless stained glass, organs, and other religious objects during the English civil war (1642-46) was, to the Puritans who ordered it, entirely proper. They decried what to them was a pagan influence, and made of the churches in England what was later seen in New England in our own country: strict, plain buildings in which the faithful could worship, undistracted by color, music or imagery.

That this involved the wanton destruction of some of the most sublime religious art ever created mattered little in the face of their reforming zeal. That they failed to entirely accomplish their end is something for which we, 300 years later, must be humbly grateful.

The greatest medieval churches of England have seen much violence—the Puritan depredations, the earlier looting of many abbeys after Henry VIII appropriated all monastic properties in 1536-40, and the later well-meaning but equally destructive efforts of the 18th century "restorers," whose prime aim was to remodel in the current architectural style churches whose individuality and beauty were foreign to them. Yet, despite these ravages, which destroyed many magnificent works and which left poorer many others, fine and lofty cathedrals remain, some of their fabric dating from as early as the 11th century.

One of the cathedrals we visited—Salisbury—houses one of the finest organs in England. A four-manual of about 65 voices, it was built by the immortal "Father" Willis in the middle 19th century. A sympathetic rebuild by the Willis firm about thirty years ago left the stoplist as it is today. Mr. Douglas Guest, to whom I referred in an earlier letter, is the organist; he was kind enough to spend considerable time with me, and I was able to spend some time with the instrument.

It is hard to discuss this organ briefly; one could spend several pages discussing the flue choruses, which are carefully thought out, and which in their inter-relationships can teach us many valuable lessons. Good as they are, however, in this setting the fluework must take second place, for this organ contains reeds the equal of which I have never heard anywhere.

As the stoplist shows, there are four primary choruses: Great and Swell each have a complete family; the Pedal is complete to 8'; the Choir has a single voice, and the Solo has its crowning glory, two unenclosed Tubas.

The Swell reeds are acid and telling; though softer than the Great chorus, they modify even full organ (without Tubas). The Great voices are broader, and seem to enrich and fill out the Diapason chorus, without actually being overly assertive. Choir Trumpet is a miniature of the Great 8'; and in combination with the exquisite lightly-voiced Choir flues, it echoes beautifully the heavier Great ensemble.

The Pedal reeds are big, and quite adequate under full organ. I find the 16' louder, in fact, than seems necessary, but I am apparently a minority of one on this point. I

do feel that most Americans would agree with me in wishing for a 4' reed here; Pedal divisions of any size somehow seem dark in color without such a voice.

Lastly, the Tubas. I find it difficult to locate words to describe these reeds. They soar over full organ with a blazing richness which literally leaves one breathless. They are pure, yet brilliant; though almost overpowering from the chancel, their volume seems entirely appropriate. I remember the compelling tone of the Harrison State Trumpet in the Cathedral of St. John the Divine in New York, and again, the thrilling Choir Harmonic Trumpet in the Austin organ in Lehigh University—not because the voicing is similar, but because such tone seems to me to somehow epitomize the great resources of the organ. Would it be too trite to compare this to the crown of the King of Instruments?

JAMES ALLAN DASH

B.S., M.Ed., Mus.Doc.

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You, the Reader

Columbus, Ohio

The following might be of interest to the organ and choral fraternity:

Joseph Clokey's new choral cycle "The Ways of God" will be presented by the Chancel Choir of the First Congregational Church, Columbus, Sunday, May 27. The manuscript was completed in June 1955 and is dedicated to the choirs of this church. The Choral Cycle is scored for chorus, soli, organ and reader and is based upon poems

of Henry E. Hardy (1869-1946), a clergyman of the Church of England. He was a member of the Society of Divine Compassion, and took as his monastic name, Father Andrew. He spent most of his ministry in the slums of London, and his poems were jotted down as he made the daily rounds of his parish.

The music is beautifully wedded to the text. The choral themes are expressive of the character and meaning found in the poems. The organ score is independent of the vocal score, with counter-themes and motives offering interesting development along with the choral writing.

The complete cycle of twenty movements has a natural sequence and contrast between chorus, soli, and organ. I suspect "The Ways of God" will not remain very long in manuscript form. It is a fine contribution to the "music of the church."

Edward Johe
Minister of Music

Wilmington, Del.

Christ Church April 30 gave me a dinner in Longwood, and over 300 persons squeezed in there. The Snyders attended, too, and

Clarence played two numbers. After the usual speeches, the church presented me with two gold keys (Church door and organ console) and a high fidelity substantial check.

I have the key to Longwood, and the use of the organ for life. When I intended to take it a little easier, the board decided that if I felt like, I could stay as organist as long as I live. Very thoughtful, indeed. I was there 33 years.

I had to make a speech (I was told this sounded worse than a Baroque organ) telling my friends of my 35 years of American citizenship, [it has been rumored the Swinnens were returning to Belgium to live. Editor] and my resolution that this was going to stay that way. My best wishes for success in your new role as editor of TAO, a publication so wonderfully created and directed by the genial T. Scott Buhrman.

Firmin Swinnen

Meriden, Conn.

Your April issue is just too interesting to read without saying "Bravo!" I especially enjoyed the well-illustrated article about the recordings made by Weinrich in Sweden. I remember the infinite patience and meticulous care which he brought to the task of recording two Bach Trio Sonatas for Music Craft back in the mid-thirties when I was a student of his at Westminster Choir School. Now you have me all agog to hear these Westminster Recordings!

I like your music reviews very much and I must confess that it was your recommendation of Bach's "Christ lag in todesbanden" that influenced my decision to present it in our annual Palm Sunday musical vespers. The choir, all volunteers, worked hard and enthusiastically and we really loved it. Thanks for calling it to my attention.

Finally, your editorials are too good to miss. I like your constant effort to puncture the careless and pompous way in which much church music is done. Do continue to talk with us readers in your highly personal search for what is true and valid in our realm of church music.

James R. Weeks, Minister of Music
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May I say that I feel TAO has improved a great deal. I felt your editorial on educational attitudes (April 1956) of our conservatories was excellent. If one is not to be a church musician, pray tell whom is he going to teach? The entire organ literature is closely connected with church, to say nothing of the fact that you could count the organs that are in neither churches nor chapels on the fingers of one hand. Organists might as well face the fact that their prime purpose is to enhance and embellish a service of worship and stick to doing that the very best way possible. What is so lowbrow about being a fine church musician anyway?

William Weaver
Holy Trinity Church

New Providence, N. I.

Just a note to thank you for publishing my letter about amateur organists in the January issue of TAO. I have had three responses so far from New Jersey, one from Virginia, one from Ohio, and one from Georgia. It is gratifying to know there are other organ enthusiasts and doubly so to at last be recognized by the "profession." As I think I stated in my original letter to you, amateur organ enthusiasts, I believe, can help the real organ world a lot if given a chance.

Frederic R. Parker

New York, N. Y.

May I take exception to the remark of your reviewer who discussed the new Austin organ in Metuchen, N. J., and who suggested that "double touch" would be the most

practical means of controlling the new Austin selective pedal apparatus.

It is obvious he does not understand the functioning of this particular mechanism, since he mentions a "three-way" control, and to have this extremely flexible system subjected to the hazards of "double touch" would be most unfortunate, in my opinion.

Unlike the usual "on-or-off" which most companies supply with their consoles, the Austin mechanism provides not just a means of connecting the pedal combinations to the manual pistons, but rather a separate pedal combination for each manual piston, completely independent of the regular pedal pistons. This is accomplished by a series of tracers, one for each manual piston, each of which can be pre-set to operate with its parent manual tracer, or not, as is desired. Thus the organist can not only have different pedal combinations for each manual piston on the organ, if he so desires, but is also free to choose exactly which pistons shall control the pedal stops, and which shall not. It is a wonderfully flexible system, although few organists really understand it well enough to employ it to its fullest advantage.

I think its flexibility could be further improved if the Austin people would include

cams on some of the tracers to operate also the pedal couplers, so that one important function which we usually reserve for the generals could be done instead by these pedal pistons, thus freeing the generals for more important work. I had my console at the First Presbyterian Church in Brooklyn set this way, and it was unquestionably the most flexible console I have ever played.

Dr. Robert Baker

Fifth Avenue Presbyterian Church

DR. RUTH MABEE HARSHA

Organist of Central Methodist Church, Brooklyn, died April 9 after a long illness, at the home of her mother in Rochester, N. Y.

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Prizes and Competitions

THE FRIENDS OF HARVEY GAUL, INC. announce that there were no winners for the 1955 composition contest. This award is given in memory of Dr. Gaul by Mrs. Albert Keister of Pittsburgh.

A prize of \$300 will be awarded in 1956 for an anthem with piano or organ accompaniment, or unaccompanied, not to exceed 10 minutes. A prize of \$100 in memory of

Dr. Gaul will be awarded by Mrs. Keister for the best work for two harps with or without any combination of instruments. This latter prize is limited to persons in Pennsylvania, West Virginia and Ohio. Rules and details may be had from the Friends of Harvey Gaul, Inc., 315 Shady Ave., Pittsburgh 6, Penna.

H. W. GRAY COMPANY in cooperation with AGO will again offer a \$150 prize for the best anthem for mixed voices as decided by the judges: Vernon de Tar, Robert H. Elmore and Jack H. Ossewaarde. Gray will publish the anthem on a royalty basis. For further information, write AGO headquarters at 630 Fifth Avenue, New York City 20. The contest closes January 1, 1957.

ST. MARK'S CHURCH, PHILADELPHIA announces that Frederick C. Schreiber of New York City was the winner of St. Mark's second annual composition contest. His 4-part chorus with organ accompaniment, "The righteous shall rejoice," is to be published by St. Mark's Press, had its first performance on St. Mark's Day at Solemn Mass in St. Mark's Church.

CHURCH OF THE ASCENSION, NEW YORK announced that George Fox of Brant-

ford, Ontario, was winner of the ninth annual award with a motet, "Come, Holy Dove," for unaccompanied voices. Honorable mention went to Stephen Ortlip of Lookout Mountain, Tenn. Judges were William Bergsma, William Strickland, and William Self. Mr. Fox's motet had its first hearing the evening of Ascension Day, in Ascension Church, where Vernon de Tar directs the music; is scheduled for publication by H. W. Gray.

CHARLES DODDSLEY WALKER, director of the Canterbury Choral Society, conducted the final concert of the current season on April 29 in the Church of the Heavenly Rest, New York City. Assisted by soloists, the Collegium Musicum, and Marion A. Engle at the organ he gave Mozart's *D minor Requiem*.

DR. CLARENCE DICKINSON'S "Storm King Symphony" for organ and orchestra was heard in Town Hall, New York, on April 24, with George Markey as organ soloist. Markey was also heard in five Mozart Sonatas for organ and small orchestra.

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on May 1 became director of music in Christ Church, Christiana Hundred, Greenville, Delaware; and organist and music director at Longwood Gardens, the residence of the late Pierre S. du Pont, near Kennett Square, Pennsylvania, which has a large 4-manual Aeolian organ presided over by Firmin Swinnen until his recent retirement (see You, the Reader). Mr. Snyder was organist and choir director at the First Congregational Church, Montclair, and director of the New Jersey Oratorio Society. He is a graduate of the Curtis Institute of Music and an organ stu-

dent of Paul Terry and Alexander McCurdy; and formerly instructor in the Westminster Choir College. He will continue on the faculty of Peabody Institute in Baltimore.

DONALD McDONALD
has been appointed organist and choir director of First Congregational Church, Montclair, New Jersey, assuming his duties on May 1. An organ student of Dora Poteet Barclay and Alexander McCurdy, he is known widely for his recitals. He was director of music in the West End Collegiate Church, New York City.

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ROBERT LYNN
Allegheny College (Meadeville Penna.) organist, has been selected by the United States Department of State for an exchange fellowship in Denmark next year where he will study with Finn Videto at the University of Copenhagen. He is a graduate of Colorado College, Colorado Springs, and the Juilliard School of Music.

LAUREN B. SYKES
director of the Pacific Bible College Choir took his organization in April on a 3,000-mile tour through Washington, Idaho, Montana and Wyoming, wrote that the choir sang to big audiences all along the line, and got intimately acquainted with the well known Montana mud.

CHARLES H. MARSH, F.A.G.O.
Organist and choirmaster in St. James-by-the-Sea, La Jolla, Calif., and a nationally recognized composer, died of a heart ailment April 12 in his studio in the parish house. A special memorial service was held in the church on April 16, at which time four hand carved organ screens were dedicated as a memorial to him. He was 70 years of age.

GUENTHER RAMIN
internationally known organist, 57, died February 27 in Berlin. He was organist and conductor of the Thomaskirche boys' Choir in Leipzig, having been appointed to this post in 1940; and in 1952 was named a National Prize Winner, one of the East zone region's highest awards.

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